



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

SEPTEMBER 1992

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WORKSHOPS: REVIEW AND PREVIEW

It's been a busy summer for many people, and we have an equally busy fall to look forward to! Many thanks to everyone who has taken the time to contribute notes on the summer's activities for this issue.

David Lloyd, Instructor and our host at Kwantlen College writes of **Jeff Oestreich's** visit on page 6. Similarly, **Gillian McMillan**, a third year student at Emily Carr College (and faithful assistant in making sure you get your newsletter every month) has written of the learning experience with **Jeff Oestreich** in the three week course he gave at ECCAD in July; please see page 7. A month earlier, at the Delta Potters' Club in Tsawwassen, **Don Hutchinson** gave a week long session in June. Many thanks to **Stephanie Graves**, Workshop Committee chair of that club for her report, which follows on page 8.

This fall, the Guild has two workshop events planned which we hope many of you will be able to attend.

Susan LePoidevin, a graduate of the University of California at Santa Cruz, and now a resident of Princeton, B.C., will offer a one day workshop session at Kwantlen College on Saturday, September 19th, from 9:30 am - 4:00 pm.

Susan's unique forms have been fascinating us here in B.C. for over ten years; in 1990 she was featured in a three person show, "The Ceramic Figure", at the Art Gallery of Greater Victoria. She writes, "Over the years I have come to love the primitive-firing process. I try to create figurative sculptures and bowl forms which speak of strength and confrontation, yet can be whimsical by

nature. I am greatly moved by primitive folk art from many cultures and feel this influence is reflected in my work. I begin by constructing the pieces with a series of clay slabs and coils, paddled or pressed together. Some are then burnished with a smooth stone to create an extremely polished surface. Later, glaze or underglaze is applied to obtain a variation in colour and texture."

Susan will share her experience in making the figurative work, and in the "primitive" firing processes that she employs to complete it. Registration for this one-day session is through the Guild office; see form on page 11 for cost details.

John Gill will visit Emily Carr College of Art and Design in October, and in collaboration with ECCAD, will present a two-day session there for the Potters' Guild. John, a native of Washington state, is currently associate professor at the New York State College of Ceramics at Alfred University. He has studied with Patti Warashina, and with Ken Ferguson at the Kansas City Art Institute, where he received his B.A. in 1973. He received his MFA in 1975 from Alfred, and has since taught at a number of universities in the USA, and is husband to the potter and teacher, Andrea Gill.

(continued on Page 4)



Susan LePoidevin

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as a service to the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

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The Potters Guild of B.C. membership is \$26.75-individuals, \$42.80-groups, January to December (including GST). See application form elsewhere in this issue.

Potters Guild 1992 Board of Directors: Rosemary Amon, Sarah Coote, Linda Doherty, Tam Irving, Kersti Krug, Carol Mayer, June MacDonald, Nathan Rafia, Friederike Rahn, Elsa Schamis, Ron Vallis, Anita Wong.

Staff: Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, and Lea Price, Assistant, Gallery of B.C. Ceramics.

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NOTES FROM THE CHAIR

The Ceramic Foundation of B.C.

A review of the Guild's financial statements for the first six months of 1992 reveals that the continuing poor economy has had an impact on sales in the Gallery of B.C. Ceramics, and to the end of June, the Gallery's loss was close to \$6,000.00. By the same time last year, the Gallery had a loss of \$2,400.00. While this is cause for concern, we are hopeful that sales will improve and that at least we will end the year breaking even. This optimism is supported by the fact that the Gallery made a profit in June, July and August. (See financial summary on page 9).

Declining revenues from the Gallery has obliged us to consider other means to raise funds. Furthermore, it is becoming clear that the Guild cannot expect the Gallery to cover the cost of ever-increasing educational programmes (see May newsletter). For these reasons, the Board is investigating the possibility of setting up a new organization called "The Ceramic Foundation of B.C." which will apply for charitable status. This will allow not only the issue of tax-deductible receipts to donors and our participation in the provincial lottery program, but also our application for other financial support. The function of the foundation would be to raise money to support the educational activities of the Guild.

To provide some historical perspective, the Guild itself applied for charitable status in 1982, but was turned down. The operation of the Gallery was not deemed a charitable activity because it generated money for participating members. Our only recourse, therefore, is to create a second organization which establishes a clear separation from the profit-making aspects of the Gallery. Concern that the creation of a second organization might lead to internecine warfare between the Guild and the Foundation is allayed by the fact that the charters of the two bodies would be virtually identical and that a majority of board members of the Foundation would also be board members of the Guild. The

constitution for the proposed Foundation appears below:

CONSTITUTION AND BY-LAWS OF THE CERAMIC FOUNDATION OF BRITISH COLUMBIA

CONSTITUTION

1. *The name of the Society is "The Ceramic Foundation of British Columbia".*
2. *The objects of the Society are:*
 - a. *to promote education and excellence in the ceramic arts;*
 - b. *to foster general public awareness and education in the ceramic arts;*
 - c. *to promote, assist and approve the education and training of ceramic artists;*
 - d. *to maintain and improve the standards in the general public and among artist for ceramic art;*
 - e. *to establish workshops, seminars and training activity where the skill in ceramics are taught, learned and practised;*
 - f. *to sponsor and promote exhibitions, shows, meetings, workshops, lectures and classes;*
 - g. *to affiliate or become affiliated with any charitable body having similar objects or purposes as this Society, and*
 - h. *to do all such things or things as are incidental to the attainment of the objects of the Society.*
3. *The Society shall be carried on without purpose of gain for its members and any profits or other accretions to the Society will be used in promoting the objects of the Society.*
4. *Upon the dissolution or winding-up of the Society, all remaining assets after payment of liabilities, shall be distributed to one or more recognized charitable organizations in Canada as the Board may choose. This provision is unalterable*
5. *The operations of the Society are to be chiefly carried on in the area known as Greater Vancouver in the Province of British Columbia.*

Name Change for the Gallery of B.C. Ceramics

You will recall some humorous and sometimes heated debate about a name change for the Guild. Since there seemed to be no clear alternative, we decided to stay with the old name. It is interesting that the Alberta Potters Guild went through a similar bout of navel gazing and came to the same conclusion, i.e., to keep the old name.

Recently, the Board has been considering a new name for the Gallery of B.C. Ceramics for the following reasons:

1. the name is a bit of a mouthful
2. it does not reflect the fact that the Gallery may also carry work from outside B.C.,
3. the name has little marketing "panache",
4. the Gallery committee is trying to update the Gallery brochure and improve market profile.

Hopefully, we will have some options to consider and vote on at the Annual General Meeting. Please send in your suggestions.

Tam Irving, President



Jeff Oestreich

GUILD PROGRAMMES

The Potters' Guild of B.C. is engaged in the following educational programs:

SCHOLARSHIP PROGRAM

Students completing the second year ceramic programme in British Columbia institutions may apply for one of two \$500 awards, -the Olea Davis and David Lambert Memorial Awards which were established in recognition of the contribution made by both of these individuals to the ceramic community in British Columbia. The scholarships are awarded annually on a competitive basis, the selection being based upon slides, vitae and statements submitted by students.

The Guild is building up a scholarship capital fund which now stands at approximately \$4,000. The long range objective is to ensure that scholarship commitments can be met by disbursing interest rather than depleting capital. The awards were established in 1977, and consolidated into two larger scholarships in 1991.

AWARDS PROGRAM FOR SPECIAL PROJECTS

Individuals may apply for assistance to initiate and complete special projects which contribute to the advancement and understanding of the ceramic arts in Canada. In 1991, \$2500 was awarded to two individuals for the completion of a film on wood-firing entitled "Painting with Fire". This program is part of Section 2(g) of the Guild Constitution, viz, ".....research, design and experimental work...", in so far as the recipients of the award are "encouraged" and their work "promoted".

EXHIBITION PROGRAM

Over the years, the Guild has organized numerous juried exhibitions which presented the best work of British Columbia ceramic artisans to the public.

In 1991, the travelling exhibition entitled "Choosing Clay" was organized in collaboration with the Canadian Craft Museum. A \$2000 grant was received from the Koerner Foundation, and the Guild contributed \$5000 toward the production of a catalogue. The exhibition is still on tour.

(continued on Page 5)

The Potters' Guild of B.C. attempts, as an umbrella organization, to be a representative of the potters of British Columbia. In pursuing this goal we would like to exchange ideas with those groups organized around potters' concerns. We believe it is essential to keep in touch and to get to know the activities, needs and thoughts of potters around the province.

Currently, we are organizing workshops, and exhibitions, increasing our library, including purchase and creation of videos, publishing profiles of well known artists, and improving the monthly Newsletter. These programs are open to fresh thinking and we would appreciate your creative input and involvement.

For this reason, we invite a representative of your group or organization to attend a meeting at the Gallery of B.C. Ceramics on October 16 at 7 pm. The meeting will be in conjunction with the workshop of John Gill, at ECCAD on October 17. Organizations which are group members of the Potters' Guild will be invited directly; if your club or group does not hear from us very soon, and you are interested in being involved, please phone or write to the Guild office.

Elsa Schamis and June MacDonald, Board of Directors



Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver, B.C. Canada
(604) 669-5645 V6H 3R7

GALLERY REPORT

We have an interesting fall line-up of features in the Gallery. We begin with the **Burnaby Potters' Guild's Juried Show** to September 27. The pieces featured have been juried by Sally Michener. This is a continuation of our policy to feature a group of ceramic artists in the Gallery who do not usually show their work with us. If there are other groups interested in the opportunity to be featured here, please contact me. I am always open to proposals.

Elsa Schamis, "For Candles Only", will be featured from September 28 to October 25. The opening reception will be held on First Thursday, October 1st from 6:00 to 8:00 p.m.

Lynda Chelak's "New Work", from October 26 to November 22. Again we will be open on First Thursday, October 29, from 6:00 to 8:00 p.m. We would be very happy to see members come out for the openings.

As indicated in the President's Report, sales have declined over the first six months of 1992. The general state of the economy is reflected in our sales. It has been a difficult nine months. However, we do have a loyal public that continues to support us and although the dollar factor in relation to their purchases is not as high, they are excited by what is being created in clay and continue to support B.C. artists. For this we can be grateful. We are encouraged by their support and their comments.

I am taking my holidays and a leave of absence during the fall. While I am away, Lea Price will be looking after the daily operation of the Gallery and Karou Coates will be filling in for Lea on the weekends.

Coralie Triance, Manager

EXHIBITIONS

Sally Michener: Tile Works, at the **Charles Scott Gallery, ECCAD**, 1339 Johnston St., Granville Island, from September 29th to October 5th, 1992. For hours, phone 687-2345. You are invited to an opening reception on Tuesday, September 29th, from 5 to 8 pm at the Charles Scott Gallery.

The **Vancouver Museum** continues with an exhibition of **Blue and White Ceramics from Asia and Europe** until September 20th. A quick visit in August to hear Dr. Richard Pearson talk about the role of blue and white ceramics in Asian trade routes (a fascinating session) confirmed my interest in such ceramics. Catch it while you can! **Maria Horvath** will lecture on the "Historical Fallacies in European Blue and White Traditions" on September 17th. The galleries are open at 7 pm, with the lecture beginning at 7:30. Call the Museum for further details.

JOHN GILL (cont'd from P. 1)

Garth Clark in his **American Ceramics**, Abbeville Press, New York, 1987 writes of John Gill:

"Gill's forms fall into three distinct categories: the house pot, which he has been making since his student years; pitchers and teapots; and last, an organic 'muscle' pot that turns the surface of the pot into a rubbery, biomorphic composition that is part Surrealist and part Cubist. But it is the ewer that Gill has made his own, and his eccentric forms are masterful plays with structure, juxtaposition, color, and function. The ewers combine references to the elegance of the Persian wine ewers, with suggestions of mechanical parts in his oversized funnels, some with corkscrew twists—all energetically combined into curiously weighted vessels. They do resemble birds, ...but are perhaps closer to the oddly shaped dodo than the heron, their concern not being flight but rather coming to terms with gravity and volume."

WORKSHOPS

The **Burnaby Arts Centre** presents a handbuilding and primitive firing workshop with **Laura Wee Lay Laq**. Students of all levels are invited to participate in the four sessions, Saturdays and Sundays from 10 to 4 pm on September 12 and 13, and the following weekend, Sept. 19 and 20. \$65.00 plus GST. Call the Centre at 291-6864 to register.

□ □ □

Pottery Northwest in Seattle offers a **Paul Soldner Workshop** for five consecutive days, September 21 to September 25. The workshop will consist of lectures and demonstrations for intermediate and advanced potters. Clay will be available but the impetus will not be on heavy production. Bring bisque ware to utilize during workshop firings. Subjects include: Making and firing large ceramic tiles, gas kiln firing, obtaining reds and lusters through low-fired reduction, creating photo silk screens for sand blast etchings, and ceramic repair. Cost: \$250 plus \$10 membership. Contact (206) 285-4421 for registration.



*Polychrome Bottle 23 1/2" high
by John Gill*

HISTORIAN WANTED

Do you know what our potting community needs? We need a folksy, popular, scholarly, genius ceramic historian to speak and show us slides of the work and lives of the 7000 years of clay stuff!

We have a community of people in this province making an astounding variety of products. There are strong quirky characters in our midst. We seem to barely know them, and yet I think the work would get even more outrageous if we realized the goofy struggles so many of our antecedents lived through.

Meeting Leonard Epp of Falkland and speaking to Frank Pohl of Vernon supported this thought. The genesis of it, however, was found in a little book on Staffordshire figurines. We live in a time in which informations regarding clay and glazes is freely disseminated, at least between potters. In the middle of the 18th century this wasn't necessarily the case.

It seems that a couple of Dutch potters arrived in Staffordshire and set up a studio. They had extensive knowledge of overglaze enamels and had no intent of sharing it. Their strategy included only hiring retarded help. It was probably cheaper and such souls they figured couldn't steal their secrets.

Potters haven't really changed much over the centuries. They're often very clever. Two of the hired help feigned retardation for two years, until they knew the processes and recipes, and then split to set up their own pottery works.

This kind of learning process is now done at colleges.

Lets' find some soul to tell us tales of ourselves, -to celebrate the fact that clay work offers a perfect escape for human genius. It's always been so.

Bob Kingsmill, Vernon

PROGRAMMES *(cont'd from P. 3)*

Plans are currently under way for a second collaboration with the Canadian Craft Museum in 1993. Negotiations are also progressing with the UBC Museum of Anthropology to organize rotating exhibitions of B.C. artisans in the Museum Foyer Gallery.

STUDIO FIVE PROGRAMME

The Guild leases one of five work spaces in a large group studio from the Granville Island Trust (CMHC). This space is awarded annually to a deserving candidate at the subsidized rent of \$160 per month including utilities. In order to coincide with the academic rather than calendar year, the studio is awarded for a period running from May 1st to April 30th of the following year, to provide more timely opportunities for students graduating from art schools and colleges across the country. The objective of the programme is not only to sponsor emerging talent, but also to attract new artists to British Columbia to enrich the community. The programme is now in its fifth year, and the following individuals have participated: N. Rafia, P. Robbins, F. Rahn, S. Coote and A. Brown.

VISITING ARTIST WORKSHOP PROGRAMME

The Guild organizes both independently and in collaboration with other institutions on a cost-sharing basis several educational workshops each year. These are open to students and to the public, as well as to Guild members. Workshop fees are charged to defray costs.

LIBRARY AND VIDEO PROGRAM

The Potters' Guild has acquired a library of about 400 books on ceramic history, technology and aesthetics which is open to the public on a reference basis, and to the membership on a loan basis. Subscriptions to national and international ceramic publications are also available for reference. The collection continues to grow through donations and new purchases.

In 1991, emphasis was placed on the acquisition of educational videos which

could be rented for a nominal fee. In addition, the Guild has produced its own videos on some of the individuals who have participated in the visiting artists program. These have proved to be much in demand by individuals and organizations throughout the province.

PUBLICATION PROGRAMME

The Guild further serves its membership by producing and publishing ten issues of its newsletter, with complementary copies being mailed to libraries and institutions with ceramic programmes in the province. The newsletter includes public service information about educational and exhibition opportunities, technical and aesthetic information and general news on ceramic activities in the province and elsewhere. Partial support for the newsletter is provided by advertisements placed by ceramic suppliers.

The Guild has started a new initiative, the "Corpus Vasorum Pacifica", which publishes information about regional ceramics, highlighting works of technical and aesthetic excellence; depicting and describing the history of the medium in B.C. The first edition of "Corpus Vasorum Pacifica" features the potter and teacher, Don Hutchinson, illustrating his work and publishing his reflections on ceramics over the past twenty years.

GALLERY PROGRAMME

The Gallery of B.C. Ceramics which opened on Granville Island in 1985 provides a showcase for exhibiting the best work of potters and ceramic sculptors throughout the province. In order to maintain standards, artists wishing to show in the Gallery must submit work to a jury for assessment of artistic quality and professional competence. Artisans already showing in the Gallery are re-evaluated annually to ensure that standards are maintained.

The Gallery has become the largest centre in the province for the exhibition and sale of contemporary ceramics. School tours are arranged on a regular basis through the Gallery Manager.

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GREAT NEW BOOK IN STOCK

"MAY: May Davis - Her Story"

This book is the fascinating autobiographical story of May Davis. Born in England in 1914, May became a potter and this book details a life full of rich experiences. It traces her development as well as her relationship with fellow potter Harry Davis. As the dust jacket states, "she melded the roles of potter, mother, musician, author, and feminist. May takes us through her experiences in Africa, Patagonia, Cornwall, New Zealand, and Peru." As well as describing her own journey, May writes about her relationship with Harry and sheds an interesting personal light on life with him.

Having worked with Harry Davis at Banff, and having also visited Harry and May in New Zealand in 1982, I'd recommend this book to anyone interested in them, or simply interested in two intriguing people and their lives together.....*Dave* (Dave Dobie)

*note: in her book, May refers to a movie made in New Zealand about Harry and May. We also have that here in video format.

DAVID LLOYD ON JEFF OESTREICH

This past July 10 and 11, **Jeff Oestreich**, celebrated potter of Maine and Minnesota, treated us at the Gallery of B.C. Ceramics to a nicely arranged slide show of the evolution and sources of his work. At Kwantlen College the next day, he demonstrated altered wheel-thrown pitchers and cups in his current style. Jeff had planned to finish several more pieces that eventually got done, notably his boat-shaped serving dishes, but having the easy habit of stopping all work to answer whatever question came to interrupt him, more talk and less work won out. Several things of good value did emerge, however, and upon reflection, this is what I think came of it all:

1. Since very pleasing forms may be borrowed from boats and tall buildings without too obvious a restatement of their sources, you can learn from this, and go out and find your own pleasing sources of derivative design for form that somehow share

elements with the general forms you are already working with.

2. Very simple stamped shapes, or repeat appliques of small flat shapes, sparingly and strategically placed, can contribute greatly to the senses of scale and rhythm in rib-marked surfaces which have only subtle variations. This "small" decorative approach works most effectively when the surface of the clay itself is close, such as in salt-fired wares, rather than with surfaces submerged in a pressing, levelling glaze.
3. Discipline in throwing and assembling thrown parts, gathered over years of slow improvements, doesn't have to sacrifice freshness of form.
4. The technical tip, for those of you who want to try cutting the oval wheel-thrown slabs, is first to make plastic templates of a flexible material (e.g., salvaged note binders), and to

mark out evenly both halves of both sides, and to join side A parts before cutting side B; and later, to raise your cutting wire about a half-inch above the level of the batt so that when you re-cut the wall for attachment of the base, it will be thinner and firmer than the stuff directly on the batt.

It seems most in attendance enjoyed the time spent, even if the volume of finished work was small. Two samples made at the workshop will by now be bisqued and available for your inspection."

Many thanks both to David for the above (including photos!), and to Cathi Jefferson for her hospitality to Jeff and to those of us who were able to take part in the pot luck in Deep Cove: another memorable evening! For those of you unable to attend the slide evening, a video film of the session will shortly be available for rent at a minimal cost to the membership. See Video/Library section in this issue.

GILLIAN MCMILLAN ON JEFF OESTREICH AT ECCAD

We had seen articles about Jeff and photographs of his work in *Ceramics Monthly*, and we were looking forward to a stimulating experience and were not disappointed. Jeff came, well-prepared with 2,000 slides, to inspire us to rethink functional forms. Starting with an assignment to throw drinking vessels, and then critiques, we moved on, with demonstrations from Jeff, to jugs and then to altered forms.

Realizing that the group of 17 of us could use some mixing up, he tried something new. He assigned us partners and sent us out to the nearby market to accost a total stranger and ask the person to name a favourite vegetable. We bought it, and back at school worked cooperatively, designing and executing a unique, altered serving dish for this vegetable. On the last day, we took the finished, reduction-fired stoneware

vessels out of the kiln, put fresh raw vegetables in them, as part of our final critique. That evening, at a farewell party, we served out prepared vegetables in their new dishes.

Another fascinating challenge was to choose two functional food or beverage serving vessels and work out a transformation, in a series of pots, from one to the other.

The demonstrations, slides, movies (several, ranging from Isaac Button to Babette's Feast) and assignments made us all rethink the traditional forms of everyday vessels and will lead to some exciting new ideas, shapes and ways of glazing in the next few months.

Thank you, Jeff, for an exciting, inspirational course.



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Check out our prices on Cobalt Carbonate and Cobalt oxide. Cobalt prices have fluctuated for the past 6 months or so due to problems in Africa. We continue to keep our prices at a reasonable level in spite of the continuing fluctuations.

Thanks to Gordon Hutchens for testing a different form of synthetic bone ash, "DI-Calcium Phosphate" for us. This synthetic bone ash is slightly different than the TRI-calcium phosphate most people use, but is significantly less expensive. Call for details. We also stock real bone ash for those who prefer to use the "real" thing!

DON HUTCHINSON AT THE DELTA POTTERS' CLUB

Don's workshop consisted of glaze composition and testing, demonstrations of decorating and throwing, plus time for hands-on experience. Nine people attended with skills ranging from beginners to advanced.

Days one and two included lectures on necessary glaze ingredients and their functions, as well as glaze preparation and application. Don makes many of his own glazes from raw materials collected on local trips. He brought in a few rocks to help us identify certain minerals found in glazes. We are looking forward to seeing the results made from rocks collected on his most recent trip to China!

We selected six base glaze recipes for testing. Each recipe provided 1000 gms (dry) which was divided equally into 10 cups labelled A-K (omitting I). Chemical additions were made to 9 cups (B to K). We chose talc, barium, cobalt, copper, rutile, chrome, iron, colmanite and manganese. By using a reverse pyramid method, every possible combination was achieved. (see chart)

A	B	C	D	E	F	G	H	J	K
AB	AC	AD	AE	AF	AG	AH	AJ	AK	
	BC	BD	BE	BF	BG	BH	BJ	BK	
		CD	CE	CF	CG	CH	CJ	CK	
			DE	DF	DG	DH	DJ	DK	
				EF	EG	EH	EJ	EK	
					FG	FG	FJ	FK	
						GH	GJ	GK	
							HJ	HK	
									JK

Each combination was painted onto a test tile, thick on the inside and then on the outside. It was a long, tedious task, but the end result was worth it. Fifty-five possibilities per glaze recipe; a total of 330 test tiles! With great anticipation, we loaded the tiles into the electric kiln.

Don next demonstrated several methods of decoration. He showed us how to use hot wax resist, free-style brushwork, and application of glaze using a syringe.

During days three and four, Don demonstrated various throwing methods used throughout the world. He also shared with us a few techniques that he developed for his own use. Further demonstrations included a teapot, various lids and knobs, bowls, plates and a series of cylinders used to make the test tiles.

Time was allowed for hands-on practice, with each participant working at their own level and pace. Don moved about the studio offering individual instruction. He motivated the beginners to try new things and helped the more experienced potters to achieve long-desired goals.

Day five was jam-packed! First on the list was to examine the test tiles. The results were overwhelming. In addition to creating some beautiful glazes, we learned how to critique a glaze and to adjust the ingredients to achieve a desired effect. The remainder of the day was spent finishing projects, refining techniques, and picking Don's brain.

Thanks to everyone for their support and participation, and special thanks to Don Hutchinson for an enjoyable and informative workshop.

Stephanie Graves

VIDEOS AVAILABLE

Signature Series (Guild Produced):

Bruce Cochrane Demonstration and Slide Show: Two hours in length, including one hour of slides and one hour demonstration of basic throwing, assembling and clay manipulation, and discussion of glaze and firing techniques (majolica and terra sigillata). July 1991. Rental: \$20.00 plus return postage.

Friederike Rahn Demonstration and Slide Show: One hour in length, from a Guild evening May 1991. Fredi works in earthenware and demonstrated the making of a hand-built teapot. Rental: \$10.00 plus return postage.

Production delays on editing the **Shigeno** workshop and a recent filming of **Jeff Oestreich's** slide presentation at the Gallery mean that they will be available "as soon as possible"!

Others:

The Tea Party: A US film, 26 mins. approx. A group show of teapot sets, and theme pieces. No demo. Rental: \$5.00 plus return postage.

Yuriko Matsuda: A video produced in Japan about Yuriko's life there and her work. Approx. 30 min. long. Rental: \$5.00 plus return postage.

Ronna Neuenschwander's **Dinner with the Devil Snake**.

Recently purchased is the video entitled, "**Harry and May Davis: Potters, The Potter's Alternative**", a 52 minute video, available for rental.

**GALLERY OF B.C. CERAMICS AND POTTERS' GUILD OF B.C.
FINANCIAL STATEMENTS FOR 7 MONTHS ENDING JULY 31, 1991 & 1992**

Gallery of B.C. Ceramics	1991	1992
Sales Revenue	\$ 94,106	\$ 81,737
Commissions	53,061	52,498
Gallery Revenue	41,045	29,239
Gallery Administration	36,330	35,129
Gallery Profit (Loss)	4,715	(5,890)

Potters' Guild of B.C.

Receipts

Membership	5,120.00	6,883.86
Gallery Rent	3,500.00*	3,947.79
Gallery Hydro	181.24*	317.17
Studio 5 Rent	985.00*	1,120.00
Newsletter Ads	439.00*	929.37
Workshops	1,060.00	1,733.32
Publications	—	1.87*
Interest	278.41	485.30
Miscellaneous	253.53	189.34
Guild Receipts	11,817.18	15,607.92
Gallery Income (Loss)	4,822.05*	(5,890.60)
Total Receipts	16,639.23	9,717.32

Expenditures

Rent	4,572.00*	5,153.12
Hydro	323.17*	794.72
Wages	3,939.00	4,530.79
Office & Tel.	575.58	758.29
Accounting & Legal	505.00	716.00
General Meetings	50.00	38.25
Newsletter	3,387.05	3,340.90
Publications	123.38	2,077.47
Exhibitions	5,230.60	—
Awards	1,010.62	1,000.00
Workshops	1,596.23	1,017.74
Video & Library	401.46	350.88
Miscellaneous	625.52	203.03
Total Guild Expenses	22,339.61	19,981.19

Net Income (Loss)	(5,700.38)	(10,263.87)
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*Individual amounts incomplete due to 1991 lease clarification or accounts outstanding

CERAMICS COURSES

Community Centres in the Lower Mainland, as well as the Vancouver School Board, offer a wide variety of day and evening courses for beginning and advanced clay enthusiasts. The following is a partial list. Keep us informed of what's happening in your neighbourhood so that we can pass it on to people who phone our office for such information.

In Vancouver, the West Point Grey CC (224-1910) offers courses with Susan Hoppenfeld (children), Charmian Nimmo, and Maureen Wright.

The Marpole-Oakridge CC (327-8371) offers courses for children and adults with Lynn Evans.

The False Creek CC (665-3425) features programmes with Sue Griese, Elwin Lowe and Lea Price.

Dunbar Centre (224-1374) has courses with Janet Helps and Denise Leung.

The West End Community Centre (689-0571) offers classes and studio space with Barbara Hirano.

At the Burnaby Art Centre, at 291-6864, the following courses are offered:

Jane Williams gives beginners and advanced courses on Monday and Tuesdays, respectively.

Fredi Rahn presents hand and wheel work instruction on Wednesday.

Elwin Lowe offers a glaze course for beginners on Wednesday.

Debra Sloan gives a sculpture course on Thursdays.

Sam Kwan gives a wheel work course on Saturdays.

A lecture series is also planned with Sarah Coote, Gail Carney, Bob Kingsmill, Connie Glover, Carol Mayer, and Nathan Rafia; elsewhere in this newsletter is a note on Laura Wee Lay Laq's Sept. 14 primitive fire workshop, and Vincent Massey will give a glaze application workshop in January. Registration for the last will begin in November. Contact the Centre for further details.

Emily Carr College's Outreach Program can be reached at 844-3820, for information on upcoming programs.

NORTH SHORE CLAY CLUB meets the 3rd Wednesday of the month (September 16) at Rm.002, Bldg.A Capilano College. Interested potters invited. Contact Donalda McLaren for further information at 988-4386.

CALLS FOR ENTRY

Community Arts Council, Vancouver: for November and December Christmas Craft Sale possibilities, contact 683-4358.

Festive Treasures at the Canadian Craft Museum, November 19 to 27: Contact Trudy Van Dop at the Museum Shop, 687-8266.

Out of Hand, November 19-22, in Victoria's Conference Centre: contact 384-5221 or 592-4969

Vancouver Craft Markets: Contact Simone Avram at 275-2724 for November and December dates.

Parke International: Fall and Christmas dates at 263-2363.

Circle Craft's 19th Annual Christmas Market, Nov. 11-15: Contact Paul Yard at 737-9050.

Nanaimo Craft Fairs: Contact Murray Jones at 758-4294.

Unitarian Church of Vancouver 17th Annual Craft Fair, Nov. 20 & 21: Julia Myers at 324-3861.

Creative Craft Fairs in Victoria and Abbotsford: contact Terri Helt at 658-2901.

Designer Treasury Series in October and November in Vancouver: contact Debrah at 732-7466.

Nelson Christmas Craft Fair: Nov. 27-29.

Okanagan Valley Craft Fairs: Contact 861-4123 for dates and further contacts.

CALLING ALL JUGGLERS

"Jugs, Pitchers, Ewers: Deep vessels for holding liquids with handles and often with spouts".

An open invitation to participate in a show of jugs, pitchers, and ewers juried by Jack Sures of the University of Regina. The show will run concurrently with the *Made by Hand* Exhibition at the Canadian Craft Museum in June 1993. Watch for details in the October Newsletter. Meanwhile get potting!

FOR SALE: Kwantlen College is selling four of their older motorized kick wheels. Priced at \$125 each. Contact David Lloyd at 525-5852.

WANTED: If you live in the Lower Mainland area and would be willing to consider having a fellow potter stay for one or two nights while they are visiting, please contact the Guild office. There are times when people from out of town cannot make workshops because accommodation is a problem. It would help if you fill in the following form and return it to the office. Thanks!

SALE

First Annual B.C. Potters' Sale, organized by Santo Mignosa, at the Seymour Art Gallery, 4360 Gallant Ave., Deep Cove, North Vancouver, from 9 to 6 pm. on Saturday September 12.

BILLETING POSSIBILITIES

Yes I can billet one ☐ or more ☐ people for 1 or 2 nights

Name _____

Address _____

Phone _____

Please register me for the

SUSAN LePOIDEVIN WORKSHOP

Kwantlen College, Surrey

Saturday, September 19th, 1992 — 9:30 am - 4:00 pm *Bring your own lunch*

☐ \$20.00 Guild Members ☐ \$25.00 Non Members ☐ \$15.00 Full Time Students all including GST

Name _____

Address _____

Phone _____

To register
Phone the Guild Office
at 683-9623 and bring
the fee to the workshop

Please register me for the

JOHN GILL WORKSHOP

Emily Carr College of Art and Design — Granville Island

Saturday & Sunday October 17th & 18th, 1992 — 9:30 am - 4:00 pm

☐ \$50.00 Guild Members ☐ \$60.00 Non Members ☐ \$40.00 Full Time Students all including GST

Name _____

Address _____

Phone _____

Mail to:
The Potters' Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

() 1992 Membership Application

() Membership Renewal

() Change of Address

Mail to: The Potters Guild of B.C.

1359 Cartwright St.

Vancouver, B.C. V6H 3R7

Name: _____

Address: _____

City & Province: _____

Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$ _____

1992 Fees: Individual: \$26.75/year, Group: \$42.80/year, January-December incl. GST.

*Half-price for new members to the end of 1992.

The Pottery Times

Since January 1, 1992

\$0.00 (but worth reading)

NEW 'KID' ON THE POTTERY BLOCK

WELL ... with over 50 years in the ceramic business, FAIREY & COMPANY can hardly be considered a 'kid', but we *have* added a whole new dimension to our usual full range of raw materials and kiln building products. We are pleased to announce to potters throughout B.C. that we now carry an extensive line of **ALL POTTERY SUPPLIES** in stock and on display in our Surrey warehouse at **PRICES YOU CAN LIVE WITH ... EVERYDAY!!**

The innovative and well-respected **CREATIVE INDUSTRIES ELECTRONIC POTTERY WHEEL** is available in 1/4, 1/2, & 1 1/2 H.P. drives,

with unlimited centering capacity. All models are in stock, on display, and CSA approved.

NORTH STAR EQUIPMENT is designed with the potter in mind, and is priced accordingly. The slab roller uses the superior two roller system and the stainless steel extruder operates simply and continuously without clay laminations. Drop by and see both in operation.

The durability of **SKUTT KILNS** is well documented in the pottery industry. Our stock of Skutt kilns ranges from the basic Model 818 to the very large 1227, with up to 11.57 cu. ft.

capacity. Parts and accessories are also available at any time.

An excellent selection of **KEMPER POTTERY TOOLS** are on display and available at our **"EVERYDAY LOW PRICES"**.

Beginner and experienced potters alike will enjoy our wide selection of books and manuals.

We, at FAIREY & COMPANY, welcome your inquiries and look forward to showing you everything that we now have to offer; the largest complete stock of pottery supplies at **PRICES YOU CAN LIVE WITH ... EVERYDAY!!!**

YOU WON'T HAVE TO WAIT FOR SPECIALS TO BE TREATED FAIRLY AT FAIREY!

FAIREY & CO. LTD.

13236 - 76th Avenue, Surrey, B.C. V3W 2W1 • 594-3466



Please send me information on the following FAIREY & CO. products:

☐ CLAYS (custom blends?)

☐ PLASTERS

☐ POTTERY WHEELS

☐ SLAB ROLLERS

☐ KILN BUILDING MATERIALS

☐ GLAZE CHEMICALS

☐ POTTERY TOOLS

☐ KILNS

☐ CLAY EXTRUDERS

☐ _____ ??

NAME _____ PHONE _____

ADDRESS _____